

International exhibition of
Modern Jewellery 1890-1961

Provisional statement
of plans

1 The exhibition, organised by the Worshipful Company of Goldsmiths in association with the Victoria & Albert Museum, will be open at Goldsmiths' Hall, London, from 10.30 to 6.30 daily, except Sundays, from 26th October to 2nd December 1961. The admission charge will be 3/6d (students 1/6d). It is probable that expenses will be very much greater than receipts, but in the unlikely event of a profit being made, it will be used to purchase exhibits

2 The object of the exhibition is to stimulate public interest in jewellery as a live art form. There will be three parts: 1890-1914, 1919-1939, and 1945-1961. In each, it is hoped to represent each designer or producer by perhaps two to five pieces. Nationalities etc. will be given in the catalogue, but there will be no geographical division of the exhibits. The exhibition must be small enough for a visit to be pleasurable, and for the display to be spacious. There will probably be about 800 pieces, shown in perhaps 250 small groups, of which rather less than half will be 'historic' (pre-1939)

3 The project is intended as an event of international importance. Exhibits will be chosen from more than twenty countries in Western Europe and North and South America. To ensure a balanced representation, the following international council is advising the Company:

Mme Rosamond Bernier - 'L'Oeil', Paris
Professor Arnold Bode - Kassel
Mr Alf Boe - Kunstdindustrimuseum, Trondheim
Mrs Welles Bosworth
M Chaumet - La Haute Joaillerie de France, Paris
Mr Karel Citroen - Amsterdam
Señor Xavier Corbero - Barcelona
M Maurice d'Arquian - Brussels
Mme de Ferreira - Gulbenkian Foundation, Lisbon
M Jean Fouquet - Paris
Dr Viktor Griessmaier - Oesterreichisches Museum für Angewandte Kunst, Vienna
Señor Fdo Luis Maria Guell - Barcelona
M Jacques Guérin - Musée des Arts Décoratifs, Paris
Mr H O Gummerus - Finnish Society of Crafts & Design
Mr Anthony Harwood
Professor Dr Alfred Hentzen - Kunsthalle, Hamburg
Dr Carl Hernmack - National Museum, Stockholm
Professor Henry-Russell Hitchcock - Smith College
Museum of Art, Massachusetts
Mr Edgar Kaufmann Jr - New York
Mrs Mary Kruming - New York
Mr Erik Lassen - Kunstdindustrimuseum, Copenhagen

Dr Stephan Tschudi Madsen - Oslo
Professor Dr Erich Meyer - Museum für Kunst und Gewerbe, Hamburg
Signor Gio Ponti - Milan
Signor Quadrani - Galleria Odyssia, Rome
Mr W Sandberg - Stedelijk Museum, Amsterdam
Señor Rafael F Squirru - Museum of Modern Art, Buenos Aires
M Marcel Wolfers - Brussels
Mr Erik Zahle - Kunstdindustrimuseum, Copenhagen

4 The Worshipful Company of Goldsmiths is unique. It is not a commercial organisation, but a City Livery Company, an association of individuals, most of whom are connected with the gold, silver and jewellery trades; it has been in active existence continuously for about eight centuries, and its work has always been to encourage craftsmen in these metals to achieve the highest possible standards. The word 'hall-mark' means in origin - and still means in its technical sense - the mark of Goldsmiths' Hall which has been applied there since the year 1300, guaranteeing the quality of British gold and silver. Every year the Company tests the quality of new British coins. Its present home is the fourth Goldsmiths' Hall, still on the original site in Foster Lane, near St Paul's Cathedral in the City of London; it is a grand classical building designed by Philip Hardwick and completed in 1835

The Victoria & Albert Museum is the national museum of fine and applied arts, and is administered by the Ministry of Education

An organising committee has been appointed, consisting of the following members of the Company:
Mr C S Padgett - Prime Warden of the Company and Chairman
The Rt Hon Viscount Runciman of Doxford, OBE, AFC
Mr G S Wellby
Mr J W Isaac
Professor Robert Goodden, CBE, RDI - Royal College of Art

Mr Graham Hughes - Organising Secretary and the following:
Mr Cecil Beaton, CBE
Mrs Shirley Bury - Victoria & Albert Museum
Miss Fleur Cowles
Mr Carol Hogben - Victoria & Albert Museum
Mrs Roland Penrose
Miss Audrey Withers, OBE

5 There will be a catalogue and a picture book; publication of a big retrospective volume, which should become the standard work on modern jewellery, is under negotiation with Messrs Thames & Hudson

6 A leading young architect, Mr Alan Irvine who for some years has worked with the Worshipful Company of Goldsmiths, has been appointed to design the exhibition. In 1960, at the British Exhibition in New York, his stand for the Company won a joint first award as one of the two best-designed in the whole exhibition. He also designed the 'Treasures of Cambridge' exhibition, the Company's last big display at Goldsmiths' Hall, in 1959, and 'The Book of Kells' exhibition shown at the Royal Academy in London in 1961

7 General publicity for the exhibition is being handled by Mr Francis Butters of Special Events Ltd, who are sending out regular newsletters and photographs of exhibits to an international press list. The Times Weekly Review are publishing a special supplement about the exhibition, and a number of important international journals will be publishing special features

8 All exhibits will be fully insured while away from their owners. Individual arrangements will be made with each lender, since some may prefer to extend their own private insurance cover (and send the bill for the required additional premium to the Company) whilst others may wish the whole arrangement of transmission and insurance to be made on their behalf by the Company

9 Generally, exhibits will be brought to Goldsmiths' Hall as soon as possible, and anyway by 5th October; but pieces of special value and pieces in constant use need not be there until 19th October, provided that photographs and catalogue information are supplied in advance. The Company is making transport plans to suit the different countries involved

10 Many hundreds of photographs have already been assembled and can be seen at Goldsmiths' Hall. For the selection, for advance press publicity, for the picture booklet and for the memorial volume, these photographs are vitally important, and every effort is being made to make the photograph collection representative of the whole exhibition as soon as possible

11 Selection will be the responsibility of the British Organising Committee; its aim is to trace the evolution of style. Preference will be given to pieces which can be documented as to date, designer and source; to jewels that are wearable, as opposed to objects of art and table ornaments which will only be included if they have outstanding design interest; and to objects made in precious metals or incorporating precious stones

12 Three different types of producers will be represented:

A Many of the leading jewellery houses throughout the West, for instance La Haute Joaillerie de France (representing Boucheron, Bry & Cie, Cartier, Chaumet, Mauboussin, Regner & Cie, and Van Cleef & Arpels); Bulgari in Rome; Calderoni and Faraone in Milan; Kern of Dusseldorf; Gubelin in Lucerne; Patek Philippe of Geneva; Stern of Rio de Janeiro; Harry Winston and Tiffany of New York; Ricciardi of Buenos Aires; and Masriera and Carreras of Barcelona. The Company is honoured to have the support of the leading British firms

B Individual professional designers, beginning with Lalique, Fabergé, Wolfers and Jensen, including for the present day Jean Schlumberger and the Duc de Verdura of New York

C Painters and sculptors of international standing such as Afro, Arp, Bill, César, Cocteau, Consagra, Dali, Davie, de Chirico, Dubuffet, Ernst, Fontana, Gargallo, Giacometti, Gonzales, Heckel, Hepworth, Kirchner, Lassaw, Laurens, Lipchitz, Mathieu, Mirko, Nolde, Paolozzi, Picasso, G & A Pomodoro, Schmidt-Rottluff, and Scott

13 Loans are being arranged from three sources:

A Firms and individual producers

B Public collections including the Victoria & Albert Museum in London, the Metropolitan in New York, the museums of decorative arts in Paris, Copenhagen, Oslo, Stockholm, Trondheim, Vienna, Hamburg, Stuttgart, in addition to the Citroen Collection in Amsterdam and the Calouste Gulbenkian Foundation in Lisbon

C Private individuals; since many lenders, particularly of the more notable precious pieces, have preferred to make their loans anonymously, it can only be said that loans have been promised by royalty and by many distinguished patrons and collectors

14 Any inquiries at the exhibition for the purchase of exhibits will, of course, be passed to the owners, but in general no exhibits can be removed during the

exhibition. Duplicates of exhibits or comparable pieces will be offered for sale, both by leading jewellers and, in the case of less precious pieces, by department stores, in England during the exhibition. In this way producers will be helped by the exhibition to test public reaction to their newest designs

15 Her Majesty, Queen Elizabeth the Queen Mother has graciously consented to act as Patron in Chief of an evening reception to raise funds for the C of E Children's Society, a very well known and deserving British charity. This will take place on the eve of the public opening. Guests will have a preview of the exhibition and will see an international fashion show staged by 'Vogue' for the US Mutation Mink Breeders' Association

16 The main effort of the Organising Committee and of the International Council now is to assemble photographs of possible exhibits at Goldsmiths' Hall. Only in this way can the Company be confident of doing justice to all the different countries involved. The preliminary selection is being made in July by the Organising Committee, after which lenders will be asked to supply information for the catalogue, for insurance, etc, and plans will be made for the collection of pieces. It will be possible to include work submitted after July, but in every case the final selection will rest with the committee

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